

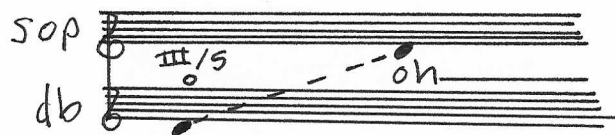
flying hand in hand

dedicated to Departure Duo

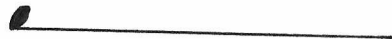
for soprano and double bass

Carla Cao

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Dotted lines indicate unison pitches between bass and soprano.



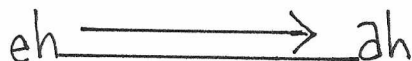
Sustain pitch.



Silent pause between phrases.



Half harmonic pressure to full harmonic pressure.



Gradually transform the singing of one vowel into another.

Notes in parenthesis are used to clarify what note is being sustained and/or what note is being glissed away from.

Perform phrases as possible to mp. Allow the dynamic to increase naturally in soprano part as register becomes higher.

Slow and relaxed throughout. Delicate but not fragile.

All fermatas at the end of phrases are held for as long as the soprano's breath.

Soprano:

Maintain intonation of bass's cue note even when the bass changes to a different string to play the same pitch with different intonation.

Double bass:

Tuning of bass strings:

String 4: E-flat1

String 3: 2nd partial tuned to the 3rd partial of string 4 (approx. equal temperament B-flat2)

String 2: 4th partial tuned to the 7th partial of string 4 (approx. equal temperament D-flat 4)

String 1: 2nd partial tuned to the 5th partial of string 4 (approx. equal temperament G3)

Sounding pitches of strings with cents deviation from equal temperament:

String 4: E-flat1

String 3: B-flat1, +2

String 2: D-flat2, -31

String 1: G2, -14

Harmonics are notated with sounding pitch without octave transposition and with "string number/harmonic number" above note. Harmonic double-stops (phrase 18 only) are notated in the same way, but with the string number/harmonic number listed above each other, from lowest pitched to highest pitched harmonic.

Sop

mp

IV/5

III/5

oh

IV/7

IV/8

IV/6

db

mp

Sop

IV/8

III/5

II/5

oh

IV/6

IV/7

db

Sop

IV/7

III/5

IV/8

II/5

III/6

oh

db

Sop $\text{III}/6$ $\text{III}/7$ or $\text{II}/6$ $\text{II}/5$ $\text{IV}/8$ $\text{III}/5$

eh

db

2.

Sop $\text{III}/8$ $\text{IV}/8$ $\text{III}/6$ $\text{II}/5$ $\text{II}/6$

eh

db

2.

Sop $\text{II}/5$ $\text{II}/6$ $\text{III}/6$ $\text{II}/7$ $\text{III}/8$

eh

db

2.

Handwritten musical score for Soprano (Sop) and Double Bass (db) staves. The Soprano staff includes vocal lines with notes and lyrics: "eh" and "(b) gliss". The Double Bass staff includes chord symbols: III/6, III/8, III/7 or II/6, and II/7. A bracket on the right indicates a measure repeat.

Handwritten musical score for Soprano (Sop) and Double Bass (db) staves. The Soprano staff includes vocal lines with notes and lyrics: "eh" and "(b) gliss", and a phrase "(eh) → ah". The Double Bass staff includes chord symbols: III/7 or II/6, III/8, II/7, I/5, and III/9. A bracket on the right indicates a measure repeat.

Handwritten musical score for Soprano (Sop) and Double Bass (db) staves. The Soprano staff includes vocal lines with notes and lyrics: "eh" and "(eh) → ah", and phrases "(b) gliss" and "(b)". The Double Bass staff includes chord symbols: I/5, III/9, III/8, and II/7. A bracket on the right indicates a measure repeat.

Sop

eh

(eh) → ah

gliss

II/7

III/9

II/8

I/6

I/5

db

2

Sop

ah

(a) gliss ba

I/6 or III/10

III/9

I/5

II/9

II/8

db

2

Handwritten musical notation for the first system, consisting of two staves. The top staff contains four measures with notes and lyrics: *ah*, *ah*, *ah*, and *eh*. The bottom staff contains four measures with notes and chord symbols: $\text{II}/11$ and $\text{III}/11$, $\text{II}/10$ and $\text{III}/10$, $\text{II}/9$ and $\text{III}/9$, and $\text{II}/8$ and $\text{III}/8$. A dynamic marking *p* is present at the beginning of the first measure of the top staff.

Handwritten musical notation for the second system, consisting of two staves. The top staff contains three measures with notes and lyrics: *ah*, *eh*, and *eh*. The bottom staff contains three measures with notes and chord symbols: $\text{II}/7$ and $\text{III}/7$, $\text{II}/6$ and $\text{III}/6$, and $\text{II}/5$ and $\text{III}/5$. The system concludes with a double bar line.